



Nr. 4996

J.S.BACH

Violinkonzert

BWV 1041

a-Moll — A minor — la mineur

1°

Violine und Klavier

(D. Oistrach / Weismann)



VIOLINMUSIK

VIOLINE SOLO

J. S. BACH 6 Sonaten und Partiten. Urtext und bezeichn. Ausgabe in 2 Systemen (Flesch) EP 4308
Neuausgabe von Max Rostal EP 9852

PAGANINI Barucaba-Etüden op. 14, 60 (Jacobsen) 3 Bde. H 597a/c
24 Capricen op. 1 (Flesch) EP 1984

PROKOFJEW Sonate op. 115 EP 5707

REGER 6 Präludien und Fugen op. 131a EP 3968

STRAUSS, R. Orchesterstudien (Prill) EP 4189a/b

TELEMANN 12 Fantasien für Violine ohne Baß (Fechner/Thiemann) EP 9365

VIOLINE UND KLAVIER

ALBINONI Sonate B-Dur für Violine und Basso continuo (Talbot) EP 9588

BACH, C. Ph. E. Sonate g-Moll (Gurgel/Jacobi) EP 9856

J. CHR. BACH 5 Sonaten (Landshoff) 2 Bde. H 17a/b

J. S. BACH 6 Sonaten BWV 1014-1019. Urtext (Stiehler/Schleifer) mit Vc. ad lib. 2 Bände EP 4591a/b
Sonaten G-Dur, e-Moll, c-Moll BWV 1021, 1023, 1024
Urtext (Keller) mit Vc. ad lib. EP 4591c
Sonate F-Dur 1022 (Erstausgabe) (Landshoff) EP 4460
Suite, Sonate, Fuge BWV 1025, 1023, 1026 (David/Hermann) EP 236

BEETHOVEN Sonaten (Joachim) EP 3031
Sonate op. 17 (orig. für Horn) (Hermann) EP 149
Rondo G-Dur, 12 Mozart-Variationen F-Dur (David) EP 13b
Varierte Themen op. 105, 107 Urtext (Hauschild) EP 9170

BOCCHERINI Sonate B-Dur op. 5/3 (Vorholz) EP 8079

BRAHMS Sonaten op. 78, 100, 108 (Flesch/Schnabel) EP 3900

CORELLI 6 Sonaten op. 5 (Klengel) 2 Bde. EP 3836a/b

CUI Suite concertante op. 25 Bel 502

DEBUSSY Sonate (Garay) EP 9121

DVOŘÁK Sonatine G-Dur op. 100 (Vorholz) EP 8162
Romantische Stücke op. 75 (Gurgel/Thiemann) EP 9824

FRANCK Sonate A-Dur (Jacobsen) EP 3742

GEMINIANI 6 Cellosonaten op. 5 f. Vl. übertr. (original) mit Vc. ad lib. (Kolneder) EP 9042

GLASUNOW Meditation op. 32 Bel 194

GRIEG Sonate Nr. 1 F-Dur op. 8 EP 1340
Sonate Nr. 2 G-Dur op. 13 EP 2279
Sonate Nr. 3 c-Moll op. 45 EP 2414

HÄNDEL Hallenser Sonaten a-Moll, e-Moll, h-Moll (Woehl) Vc. ad lib. EP 4554
6 Sonaten A-Dur, g-Moll, F-Dur, D-Dur, A-Dur, E-Dur (Davisson/Ramin) Vc. ad lib. 2 Bde. EP 4157a/b
Sonaten g-Moll, a-Moll, C-Dur, F-Dur (Woehl) m. Vc. ad lib. EP 4552

HAYDN Sonaten. Urtext (K. H. Köhler) Hob XV: 17, 31, 32, 38, XVI: 43 bis EP 9017

KREBS 6 Kammersonaten (Klein) 2 Bde. EP 9024a/b

MENDELSSOHN-BARTHOLDY Sonate f-Moll op. 4 EP 1732
Sonate F-Dur, Erstausgabe (Menuhin) EP 6075

MOZART Sonaten (Flesch/Schnabel) KV 296, 301-306, 376-380, 402, 403, 454, 481, 526, 547, 570 EP 3315
Sonaten KV 301-306 (Mannheimer) Urtext (E. Schmitz/H. Bastian) EP 4619

NARDINI Sonate D-Dur (Flesch) EP 4167

NOVÁČEK Perpetuum mobile (Davisson) EP 2786

PFITZNER Sonate e-Moll op. 27 EP 3620

PROKOFJEW 1. Sonate op. 80 EP 4718
2. Sonate op. 94 EP 4781

RAFF Cavatine (mit Vieuxtemps, Rêverie; Wieniawski, Legende) EP 3383

REGER Sonate c-Moll op. 139 EP 3985

RIMSKY-KORSAKOW Konzertfantasie op. 33 Bel 198

SCHÖNBERG Fantasie op. 47 EP 6060

SCHOSTAKOWITSCH Sonate op. 134 (D. Oistrach) EP 5739

SCHUBERT Duos op. 70, 159, 160, 162 (Herrmann) EP 156b
Sonatinen D-Dur, a-Moll, g-Moll, op. 137 (Herrmann) EP 156a

SCHUMANN Fantasie op. 131 (Davisson) EP 2368a
Sonaten a-Moll op. 105, d-Moll op. 121 EP 2367

SMETANA 2 Duos »Aus der Heimat« EP 2634

TARTINI Sonaten (Herrmann). 2 Bände EP 1099b/c

TELEMANN Sonate C-Dur aus »Der Getreue Musikmeister«. Urtext (Degen) mit Vc. ad lib. EP 4550
4 Sonaten (Frotscher) mit Vc. ad lib. EP 5641/44
6 Sonatinen (Maertens/Bernstein) mit Vc. ad lib. EP 9096

VERACINI Sonate e-Moll (Lenzewski) EP 4345
12 Sonaten (1716) mit Vc. ad lib. (Kolneder) 4 Bde. EP 4965a-d
Sonaten op. 1 mit Vc. ad lib. (Kolneder) Bd. I EP 4937
12 Sonaten academische mit Vc. ad lib. (D-Dur, B-Dur, C-Dur, F-Dur, g-Moll, A-Dur, d-Moll, e-Moll, A-Dur, F-Dur, E-Dur, d-Moll) op. 2 (Kolneder) 12 Hefte EP 9011a-m

VITALI Ciaconna g-Moll (Jacobsen) EP 4346

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1035
JOH. SEB. BACH
KONZERT A-MOLL
FÜR VIOLINE UND
STREICHORCHESTER
BWV 1041

AUSGABE FÜR VIOLINE UND KLAVIER
VON DAVID OISTRACH

KLAVIERAUSZUG VON WILHELM WEISMANN

EIGENTUM DES VERLEGERS · ALLE RECHTE VORBEHALTEN

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Vorbemerkung

Der vorliegenden Ausgabe liegt die wichtigste Quelle des Werkes, die zum Bestand der Deutschen Staatsbibliothek Berlin gehörige, heute in der Tübinger Universitätsbibliothek aufbewahrte Stimmenhandschrift Mus. ms. Bach St 145 zugrunde. Ein Teil der Stimmen, vor allem die Solovioline (Violino concertino), ist von Bach selbst geschrieben. Die Titelseite der Stimme der Solovioline trägt die von Bachs Hand stammende Aufschrift

*Concerto / a / Violino Concertino / due Violini / Viola / e / Continuo /
di / Joh: Sebast: Bach*

die – ebenfalls eigenschriftlich – mit geringen Abweichungen auf dem Originalumschlag des Stimmensatzes wiederkehrt.

Die im Klavierauszug enthaltene Violinstimme gibt die Originalnotierung ohne Zusätze wieder. Die Solostimme enthält meine Zusätze; zum Unterschied von den originalen Bogen sind die hier hinzugesetzten Bogen als Strichelbogen gekennzeichnet.

Die Widersprüche der originalen Bogensetzung im Allegro assai erklären sich aus der oft flüchtigen Notierung, die keine einheitliche Lesart ergibt. Siegfried Dehn und mit ihm andere haben daher fast durchweg  notiert. Unsere dem Klavierpart überlegte Violinstimme versuchte der Originalnotierung zu folgen, während die Solostimme meine Interpretation wiedergibt.

Moskau, im Mai 1962 David Oistrach

Preliminary Note

The present edition is based on the most important source for this work – the manuscript of the parts Mus. ms. Bach St 145, belonging to the stock of the “Deutsche Staatsbibliothek Berlin”, kept for the time being in the University Library at Tübingen. Some of the parts, notably that of the solo violin (Violino concertino), are in Bach's own writing. The title page of the part of the solo violin bears the title in Bach's own writing

*Concerto / a / Violino Concertino / due Violini / Viola / e / Continuo /
di / Joh: Sebast: Bach*

which – also in his own writing – recurs on the original cover with slight deviations.

The violin part which is included in the piano score reproduces the original notation without additions. The violin part for the soloist includes my additions; in contrast to the original bowing marks, those added here are dotted.

The contradictions of the original bowing marks in the Allegro assai are to be explained by frequent hasty writing, which does not permit any uniformity of reading. Siegfried Dehn and with him others have therefore written  almost throughout. The violin part which is printed above the piano part attempts to follow the original notation, whereas the solo part for the violinist represents my own interpretation.

Moscow, May 1962 David Oistrach

Concerto I

Joh. Seb. Bach, BWV 1041
(1685-1750)

[Allegro]
TUTTI

Violino

Piano

6

11

15

20

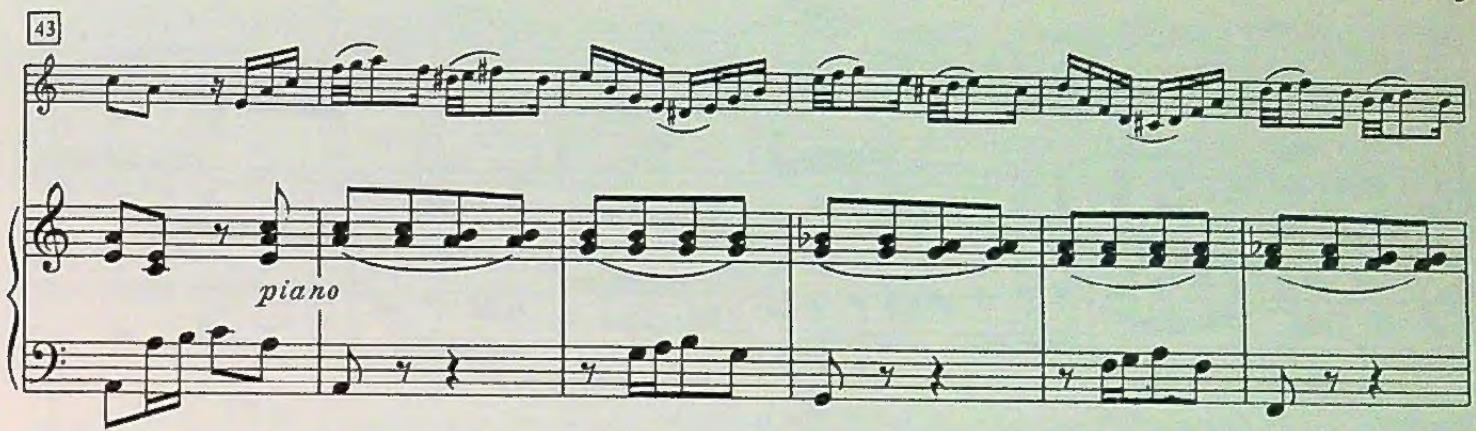
SOLO

piano

piano

forte

43



49



55 TUTTI



61 SOLO TUTTI SOLO



6

67 **TUTTI**

SOLO

71 **SOLO**

piano

TUTTI

76 **TUTTI**

SOLO

81 **SOLO**

piano

85

85

90

forte

forte

piano

piano

112

117

forte

piano

forte

146

TUTTI

SOLO

TUTTI

151

SOLO

TUTTI

156

SOLO

piano

161

TUTTI

forte

167

Andante

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The score is divided into four measures by vertical bar lines. Each measure contains a series of eighth and sixteenth note patterns, primarily in common time. The bass staff includes several rests and dynamic markings (e.g., piano, forte).

Musical score for piano and viola. The piano part (top) features a solo section with sixteenth-note patterns and grace notes. The viola part (bottom) consists of sustained notes and eighth-note patterns. The piano part includes markings for 'SOLO' and 'piano'.

7

A musical score for piano, page 10, featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one sharp (F#). The score consists of two measures. Measure 11 (measures 11-12) starts with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The treble staff has sixteenth-note patterns. The bass staff has eighth-note patterns. Measure 12 starts with a bass clef, a key signature of one sharp (F#), and a 2/4 time signature. The bass staff has eighth-note patterns. The bass staff is labeled "Bassi". The score is on a five-line staff with a brace connecting the two staves.

12

Treble

Bass

Viola

14

Treble

Bass

forte

Bassi

17

Treble

piano

Bass

Viola

20

Treble

forte

Bass

23

piano

Viola

Bassi

24

forte

Viola

Bassi forte

25

piano

Viola

32

(16)

piano

Bassi

Viola

35

Bassi

38

piano

Viola

41

forte

Bassi

44

[piano]^a

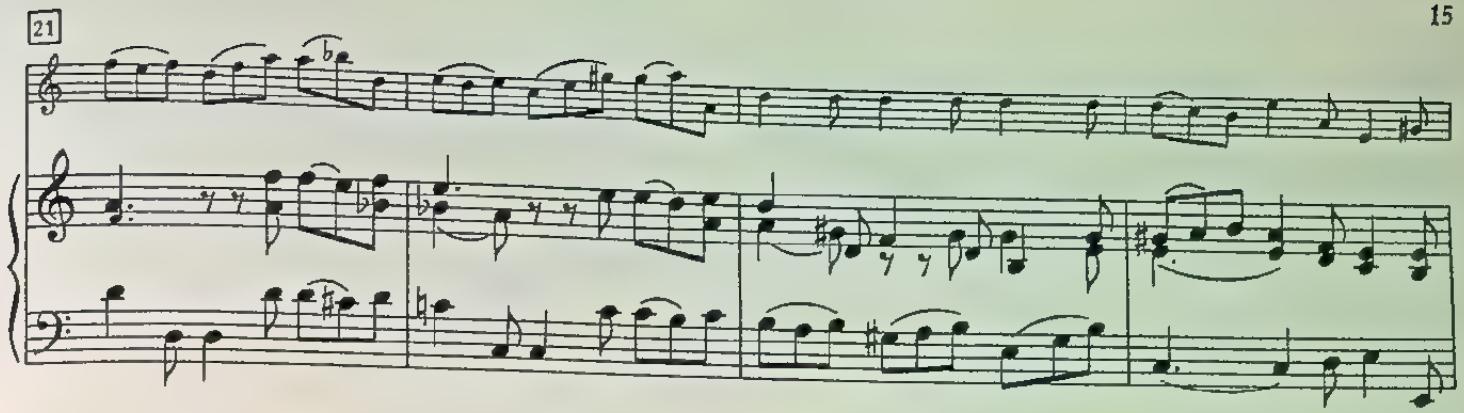
^a) Nur in der Stimme des Continuo

Allegro assai

TUTTI

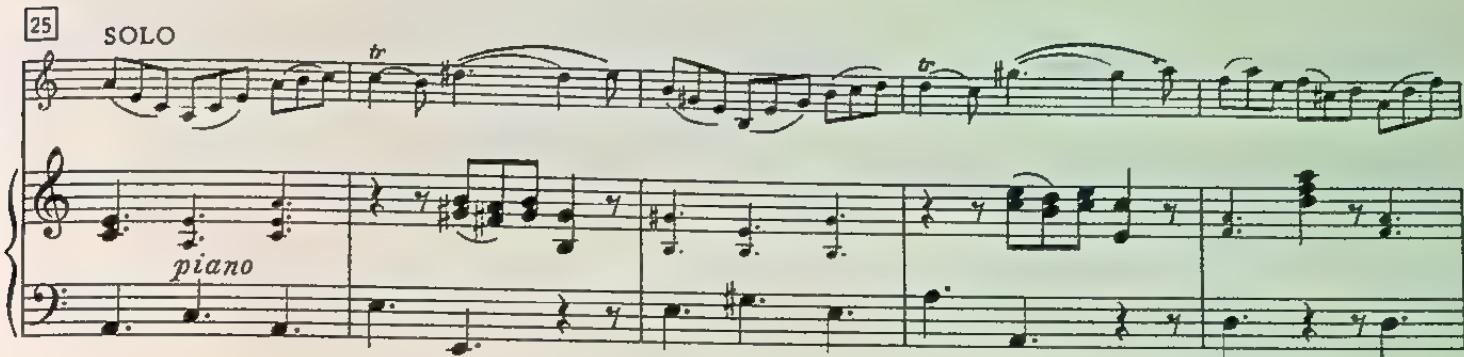
Musical score for orchestra, page 14, measures 14-17. The score consists of four staves (Violin 1, Violin 2, Viola, Cello/Bass) in common time. The key signature changes from G major (measures 14-15) to A major (measures 16-17). Measure 14: Violin 1 plays eighth-note patterns. Measure 15: Violin 2 and Viola play eighth-note patterns. Measure 16: Cello/Bass provides harmonic support. Measure 17: All staves play eighth-note patterns.

21

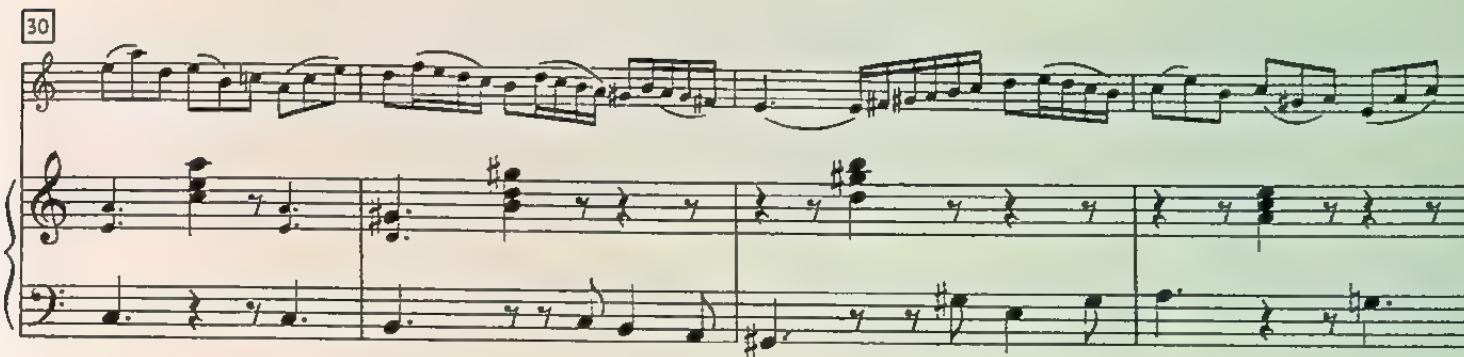


25 SOLO

piano



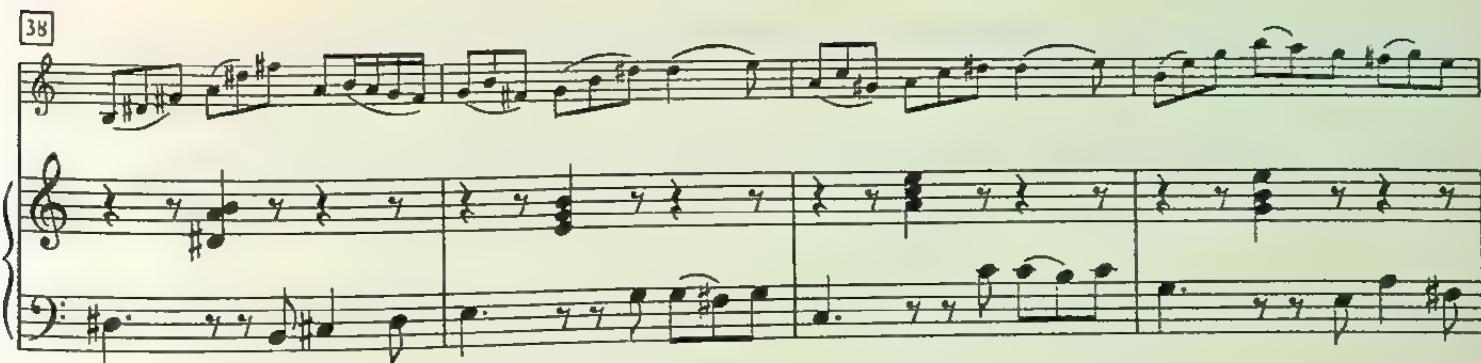
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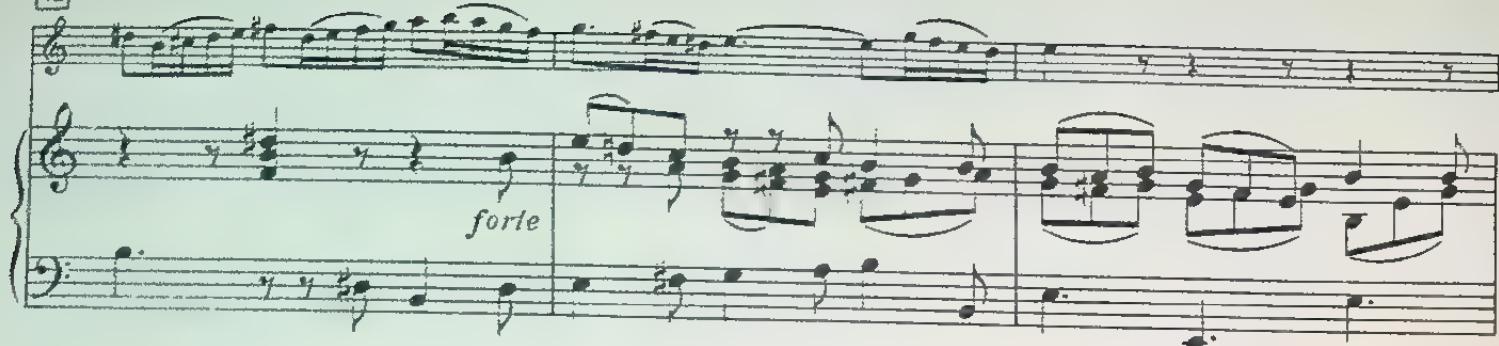
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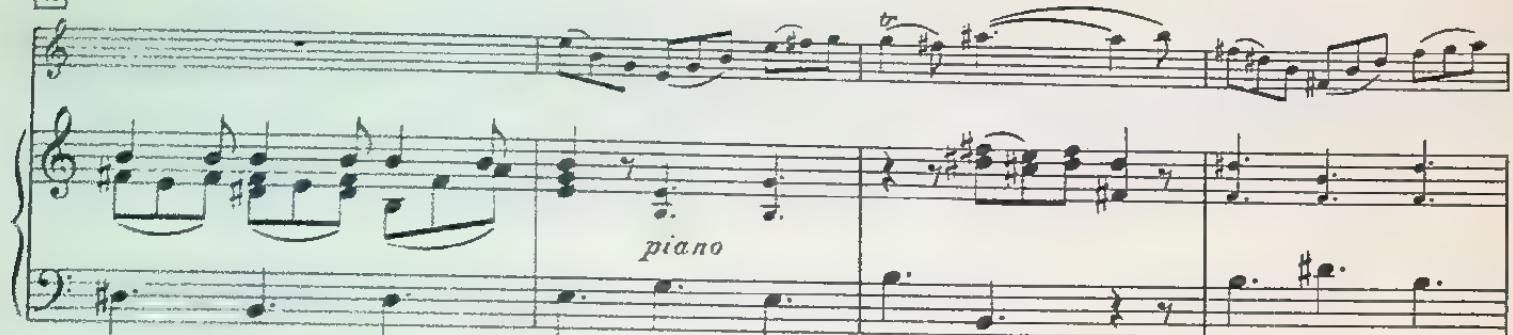
38



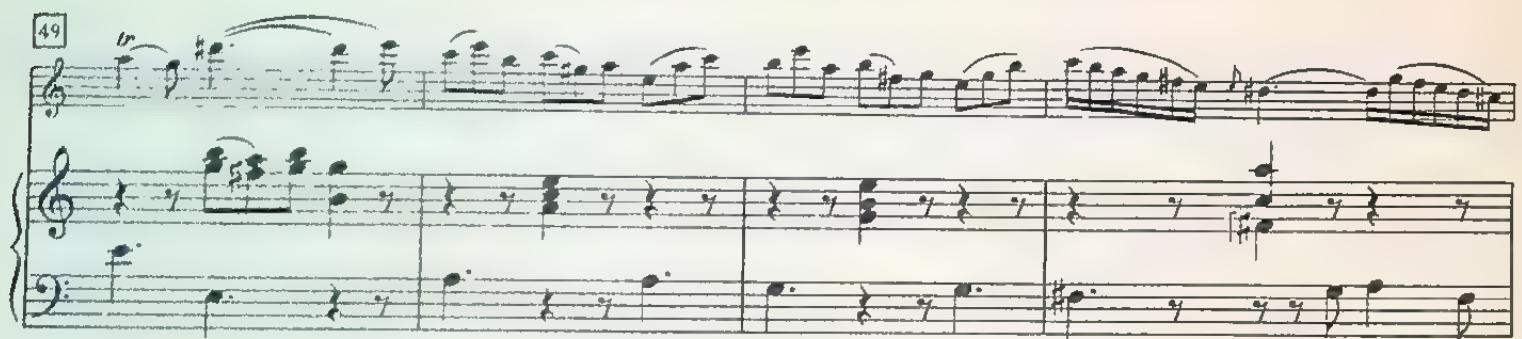
42



45



49



53



57



61

17

65

68

69

TUTTI

forte

piano

73

76

77

80

81

85

89

TUTTI

93

SOLO

piano

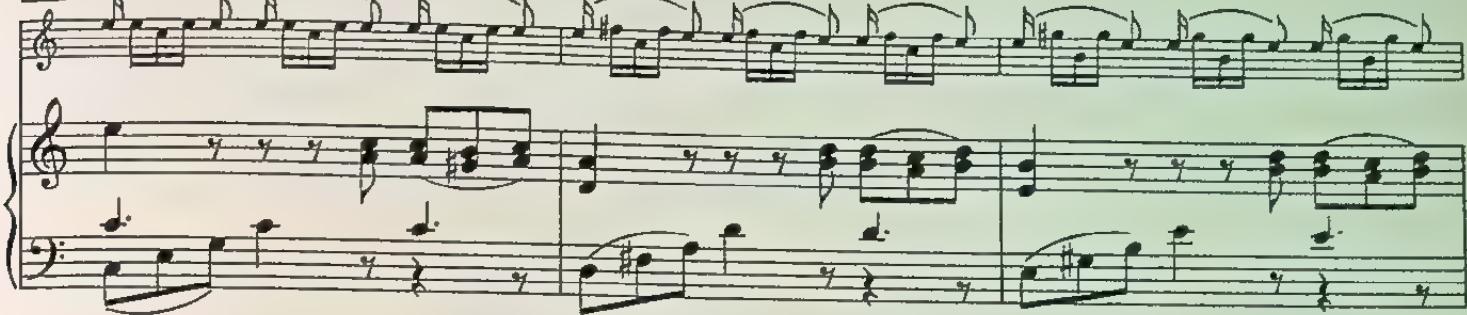
98

102

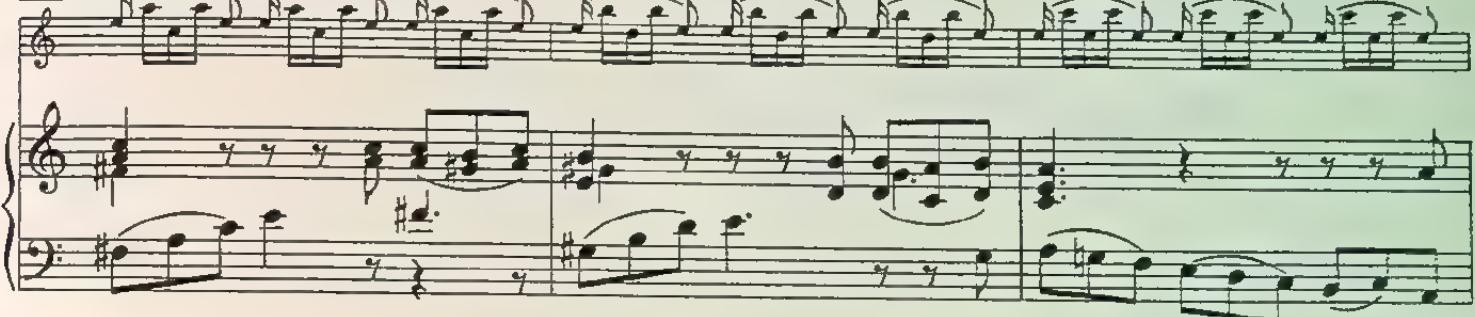


19

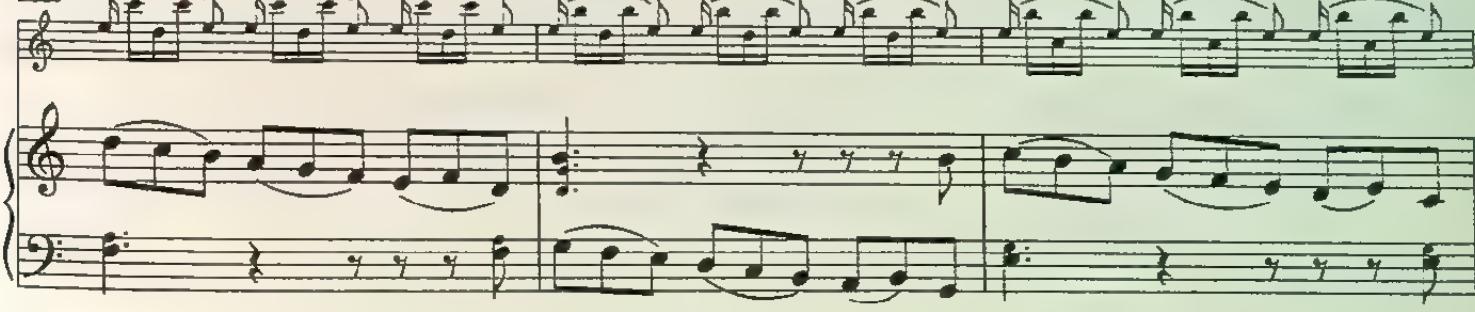
105



108



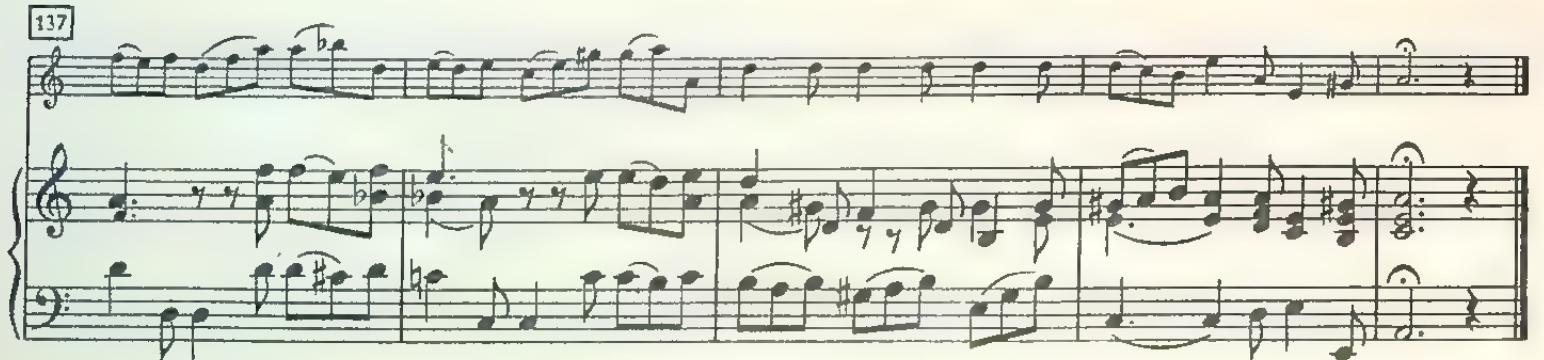
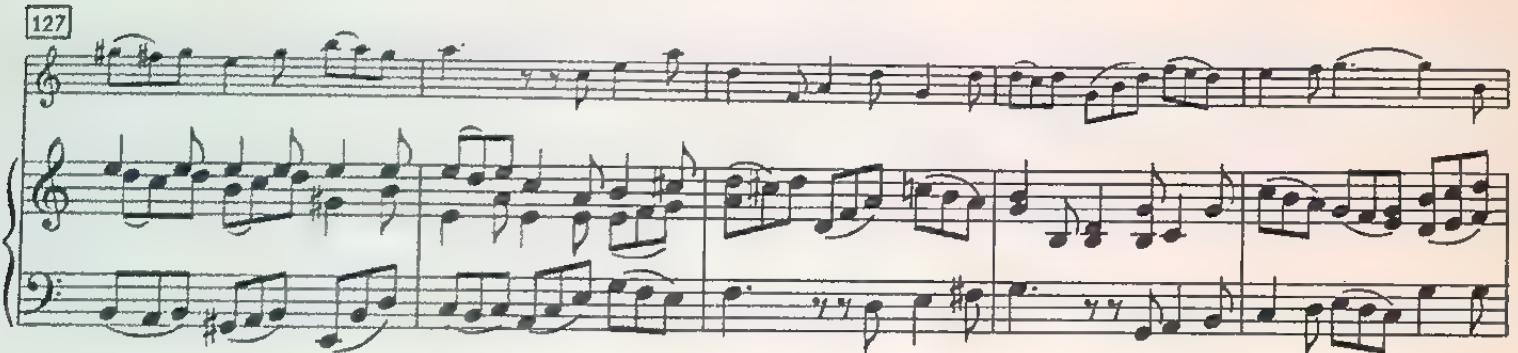
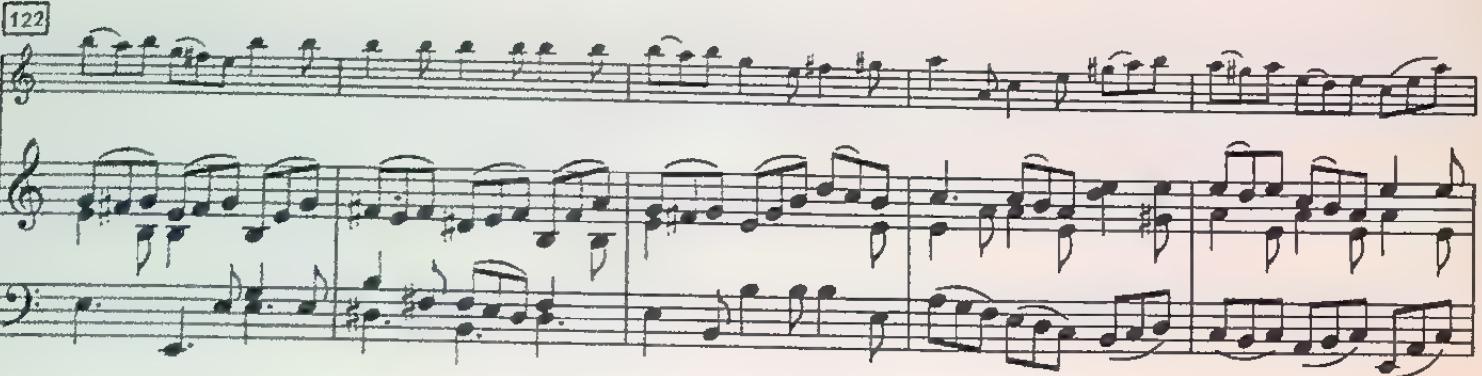
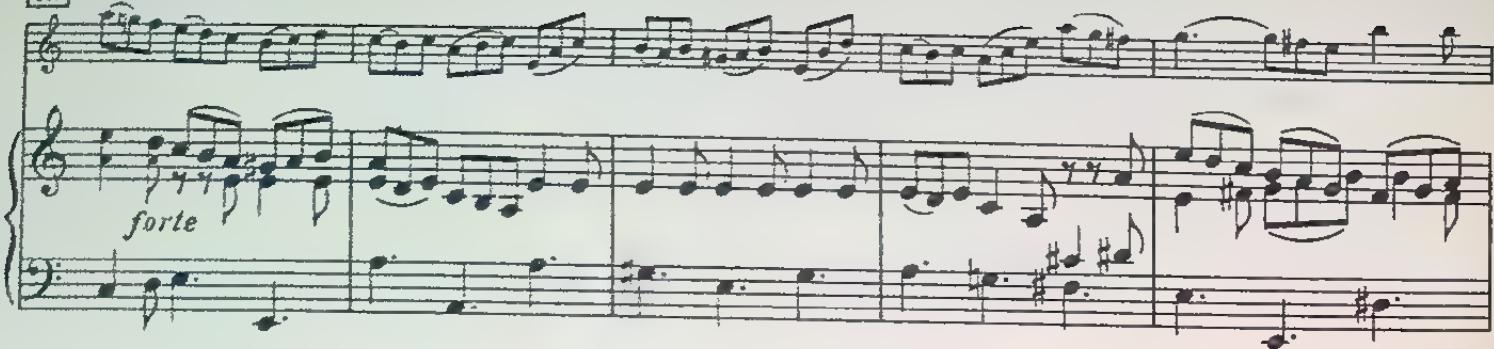
111



114



117 TUTTI



JOH. SEB. BACH

KONZERT A-MOLL

FÜR VIOLINE UND
STREICHORCHESTER

BWV 1041

AUSGABE FÜR VIOLINE UND KLAVIER
VON DAVID OISTRACH

KLAVIERAUSZUG VON WILHELM WEISMANN

Violino concertato

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Violino concertato

Concerto

Joh. Seb. Bach, BWV 1041

(1685-1750)

Bezeichnet von David Oistrach

Allegro
TUTTI

Violino concertato

3

86

92

98

104

111

118

124

131

137

143

151

158

165

Violin part, measures 86 to 165. The music is in 2/4 time, mostly in G major with some sections in A major and B-flat major. The violin part features rapid sixteenth-note patterns, slurs, and grace notes. Dynamic markings include *p*, *mf*, *f*, $>p$, and *(tr)*. Performance instructions like *cresc.* and *SOLO* are also present. Measure 165 concludes with a forte dynamic *f*.

Violino concertato

Andante

Klavier

SOLO

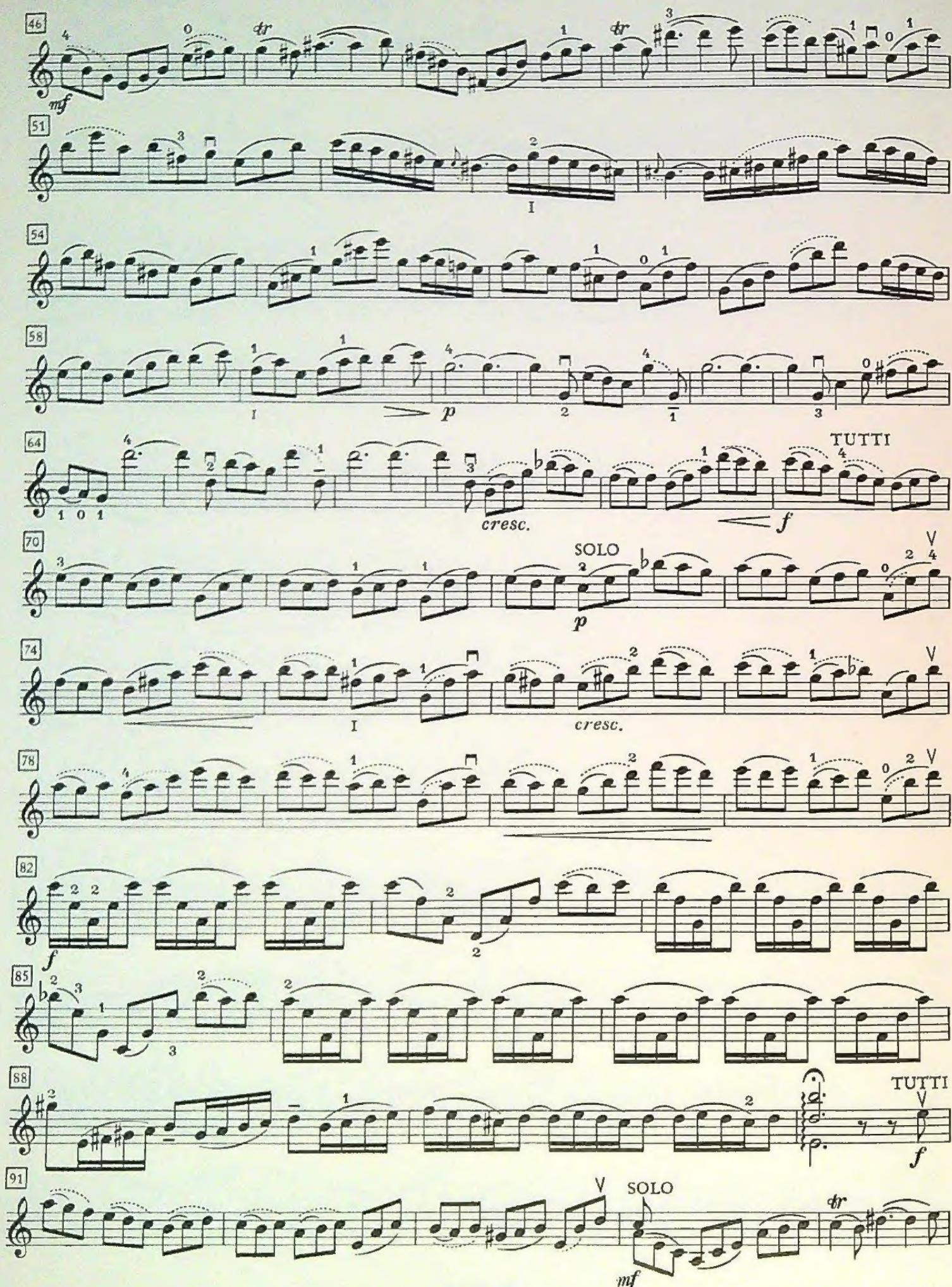
Sheet music for Violin Concerto, Andante movement, solo violin part. The page contains 16 staves of music numbered 4 to 39. The music is written in common time with a key signature of one sharp. The violin part includes dynamic markings like *p*, *f*, and *cresc.*, and performance instructions like *fr* (fiorato) and *mf* (mezzo-forte). The piano part is indicated by *Klavier* and *SOLO* markings. Fingerings are shown above the notes, and string indications (I, II, III) are placed below the notes in some staves.

Violino concertato

5

Sheet music for Violino concertato, page 5, measures 41-42. The music is in 2/4 time. The key signature changes between measures 41 and 42. Measure 41 starts with a dynamic *p* and includes fingerings (3, 2, 1) and slurs. Measure 42 begins with a dynamic *f* and includes fingerings (1, 2, 3) and slurs. The score consists of two staves: the top staff for the Violin (indicated by a violin icon) and the bottom staff for the Tutti (indicated by a tutti icon). The Tutti section includes dynamic markings *p*, *f*, and *mf*, and tempo markings *Allegro assai* and *TUTTI*. Measure 41 ends with a dynamic *f* and a tempo marking *mf*. Measure 42 ends with a dynamic *f*.

Violino concertato

46 

Violino concertato

7

Sheet music for Violino concertato, page 7, featuring 13 staves of musical notation for violin. The music is in common time and includes various dynamics and markings such as *tr*, *p*, *cresc.*, *TUTTI*, *f*, and *mf*. The staves are numbered 96, 100, 103, 106, 109, 112, 115, 118, 122, 127, 132, and 137. The violin part is accompanied by a basso continuo line.